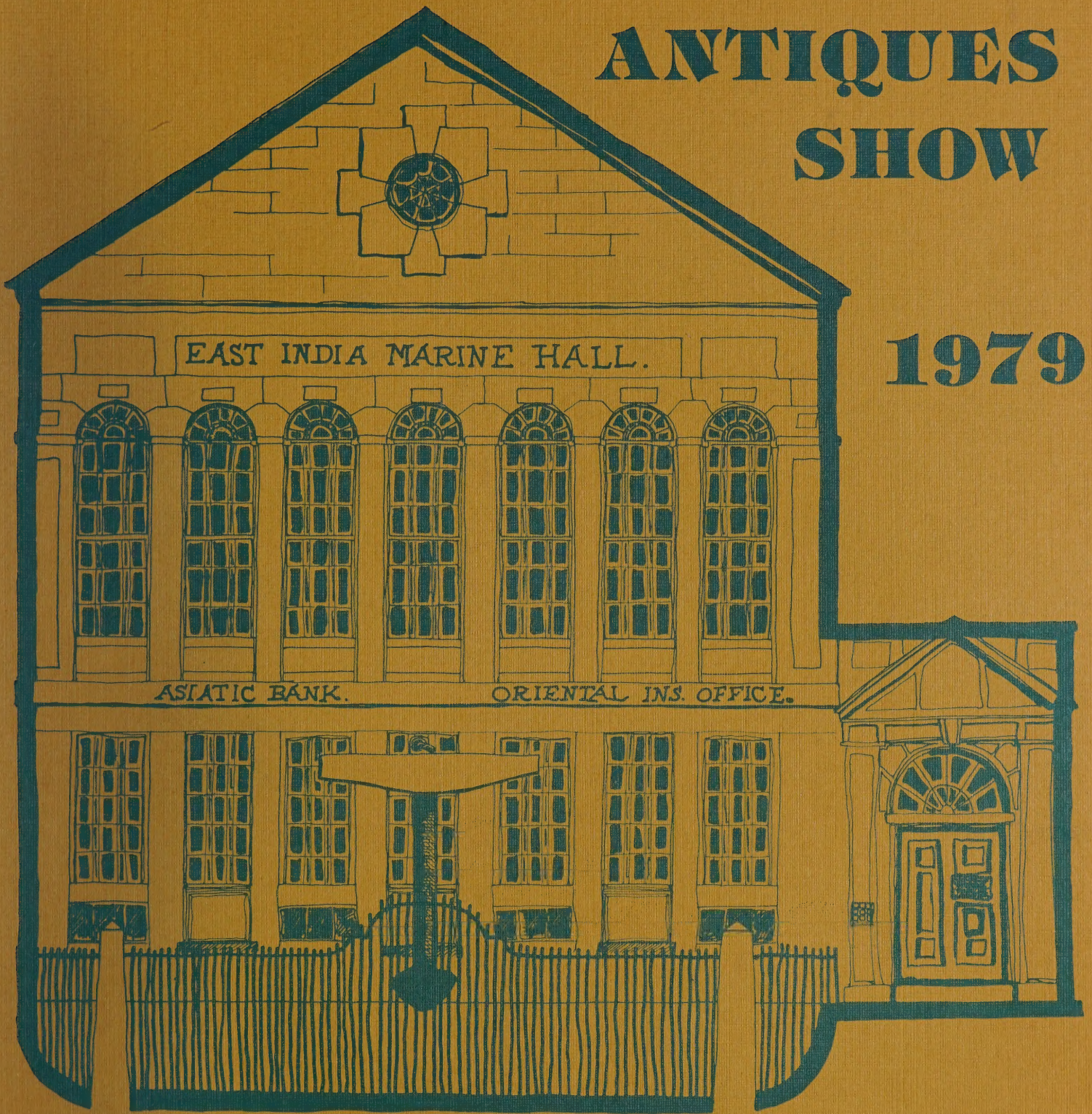


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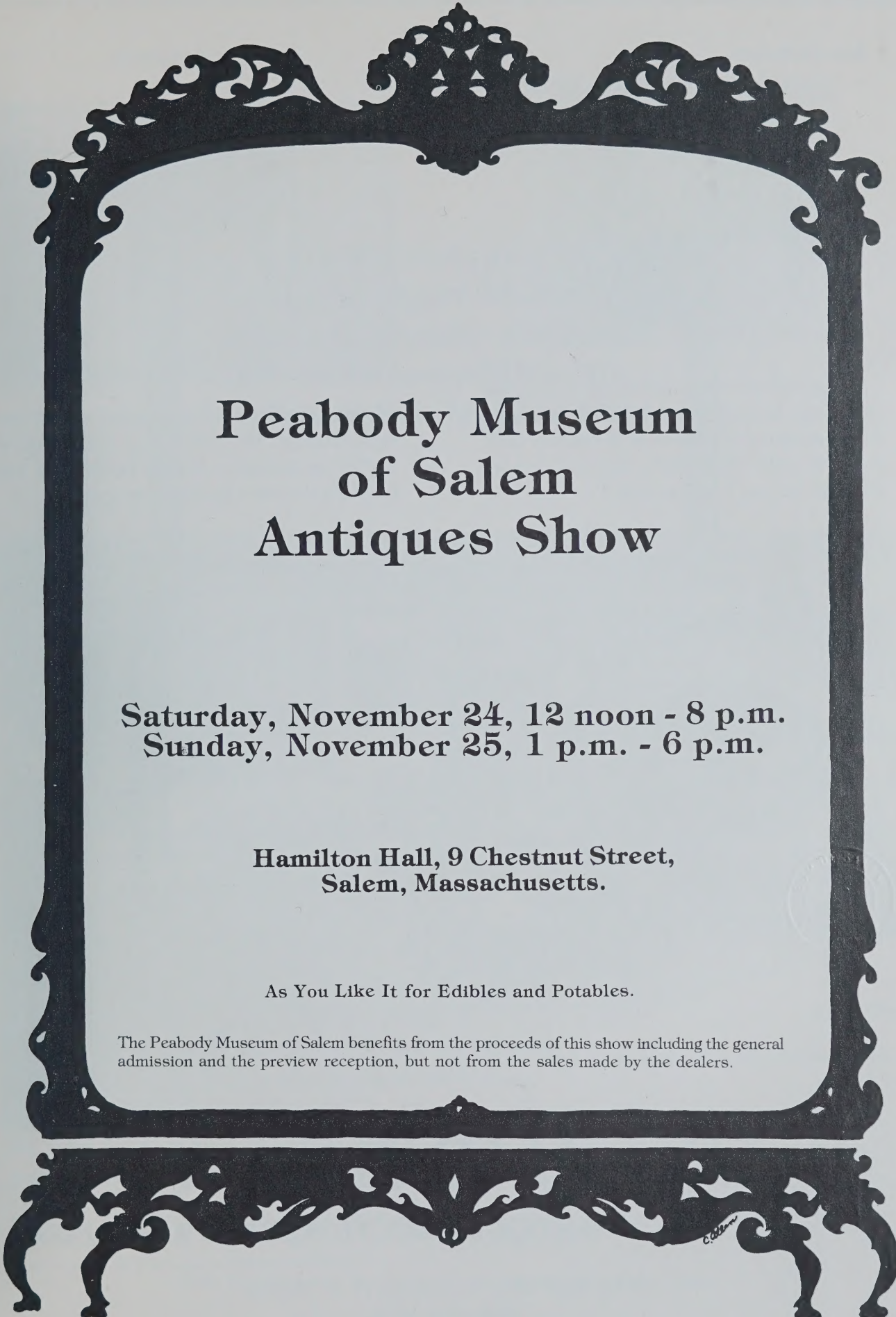
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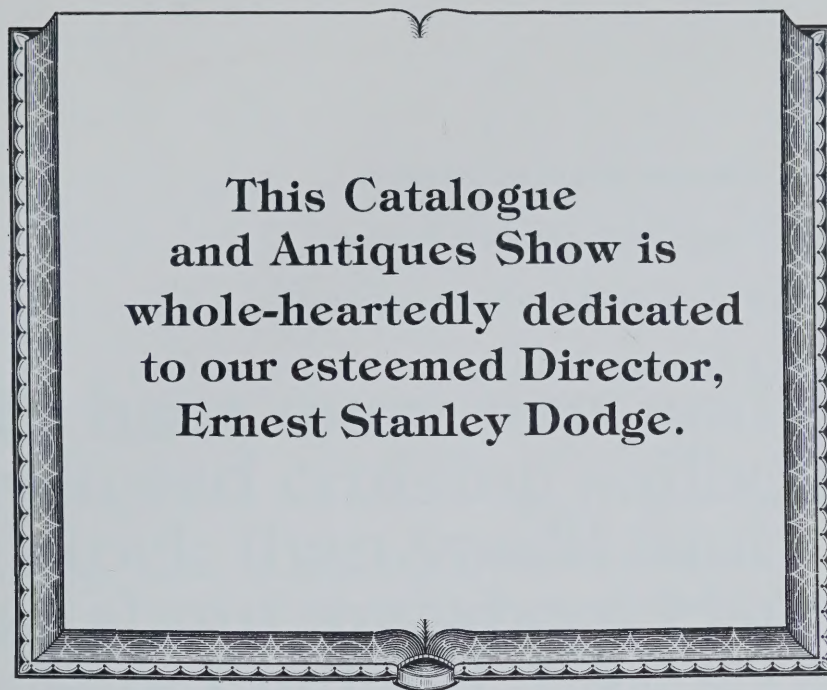
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. . . Ernest and Betsy Dodge for their encouragement and enthusiasm.

. . . all the Sponsors and Patrons who have given so generously.

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. . . the Advertisers who made this catalogue possible.

. . . Peter D. Barter for generously donating floral arrangements.

. . . Hi-Da-Way Plant Branch for the loan of decorative plants.

. . . As You Like It for the edibles provided on Saturday and Sunday.

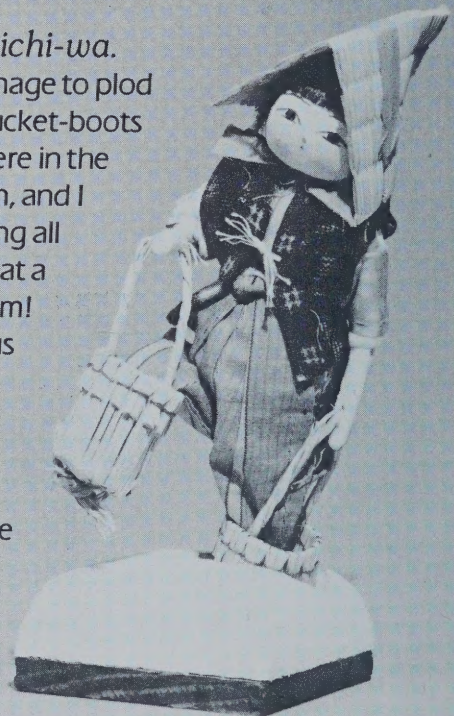
. . . the Brick Hearth for assistance in catering.

. . . And to all of you who attend this show. Your support assures the success of this annual fund raising event.

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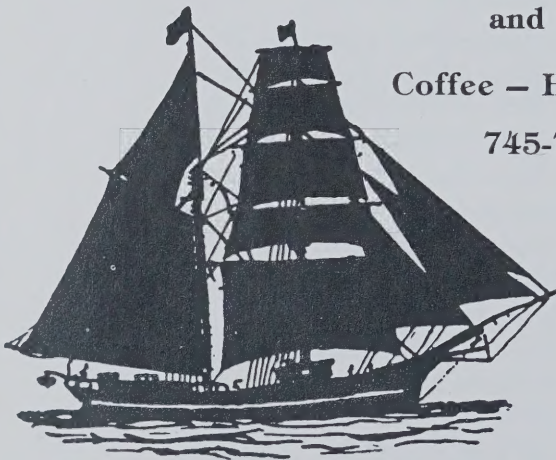
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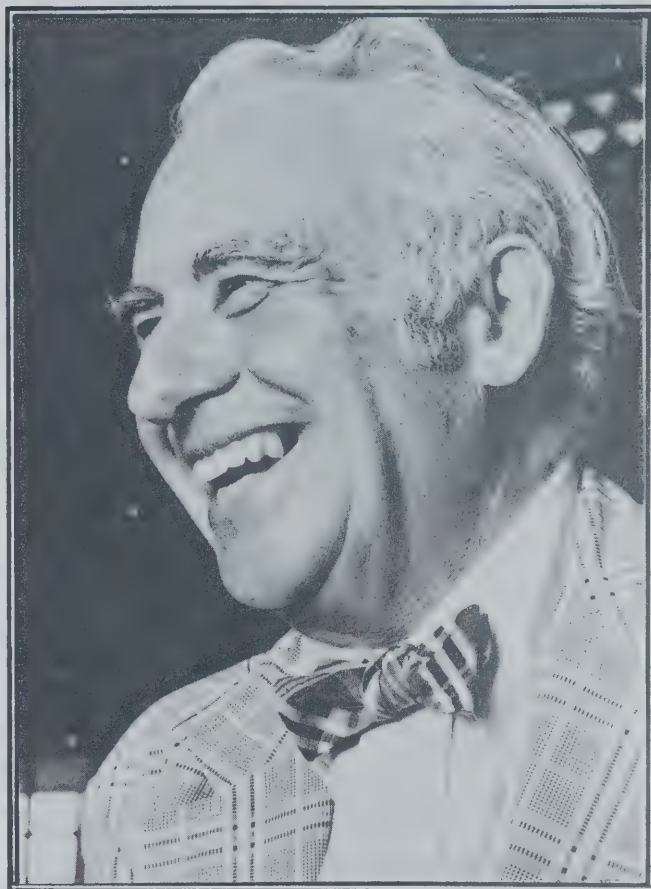


A Tribute to Ernest S. Dodge

In 1931, a young student at Phillips Academy from Trenton, Maine was looking for a job. Archaeologist Warren K. Moorehead, who then directed the Robert S. Peabody Foundation for American Archaeology, wrote Lawrence Jenkins, the Director of the Peabody Museum of Salem in part as follows:

"He is bright, rather a handsome boy, with a serious turn of mind, and a good student . . . he says that he would love to come to the Peabody Museum and begin in a modest way, that it is his ambition to perfect himself in museum work and studies rather than to go to college . . . the young man impressed me rather favorably, and it might be worthwhile to try him out in his spare time between now and June and then to September or October. If he makes good you could then consider whether he is to be retained."

He did make good. He was retained and that was one of the most important decisions that a director of the Peabody Museum has ever made. Ernest has devoted his working life to the Museum and the Museum will forever be in his debt for all he has accomplished.




Augustus P. Loring, President

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OCTOBER 13, 1979

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from Morning Was Starlight

by Ernest S. Dodge

. . . an excerpt chosen from the chapter entitled
“Days of Blue and Gold.”

Thirty years ago Ernest Dodge wrote a description of his early years growing up in the State of Maine. In the past few years he has reworked these reminiscences into what is an account of life in Maine from about 1915 to 1930 which details a way of life which has been all but forgotten. In the process of the account the man himself emerges, a realist and a romantic, a hardy spirit with a keen and sensitive eye.

This excerpt is taken from the manuscript in progress through the courtesy of Globe-Pequot Press who will publish Growing Up in Maine: Morning Was Starlight in the summer of 1980.

November is the hunting season and the time for an open fire. The late fall rains come and the deep blanket of leaves in the forest gets sodden. Strange as it may seem it is a most agreeable month to walk through the woods. There is something about the wet, brown leaves that is more restful than the rustly brilliant leaves of October. You can now walk softly and see more animal life, for creatures are not forewarned of your coming by the constant crackling of dry leaves and dead sticks. Bare branches stand sharp against the sky, and the white trunks of the birches accentuate the greys of maples, oaks, and poplars. And so, even this bleakest of months of the year has its charm; a charm soon felt if one can raise his courage enough to leave the warm fireside and venture forth into the calm world. It is the month of the huntsman, and the season when the smelter puts sizing on his tent and gets ready for ice to make along the shore. But all is not sere and brown, for the brilliant red of the black alder flashes

on the hillsides, colors the marshes, and brightens the pasture land.

Sometime during November the ground usually freezes and the men start working in the woods. It is easier to chop wood while the ground is bare but frozen, before the trees are weighted down with snow and one must wade around up to the knees. The frostfish begin coming up the brooks. The best skating of the year is frequently to be had, for the cold is severe enough to freeze the ponds, and even put a skim around the shore of the Bay, before the first snow arrives. This was the time when the family pig was killed and if a beef critter had been raised it, too, would go under the ax, for now the meat could be frozen and hung overhead in the barn.

But the whole month's activities built up to Thanksgiving, one of the great family holidays of the year. There is much to be said for the old country style household wherein three generations of people lived together, with the whole establishment largely self-sufficient. At one time, when my great grandmother stayed with us, we had four generations living in the house. In that kind of country household it was no hardship to have many people. In general it was easier on everyone unless unusual illness created hardship. For with more people there are more hands to share the work; and the work of a farm divides itself rather neatly into many

suitable jobs for children or elderly people. Thus, some of the load gets taken off the couple who are in their prime, and the hardest workers and breadwinners. It always seemed to me, from the experience of living in that type of household and in living in a modern, smaller, one-woman urban home, that the women were happier when there were several of them working together. They had others with common work and problems to talk to. In the country men have so much hard outside work that they have no time left, and are too tired at the day's end, to lend a hand with housework in the manner which urban women have come to expect. And the household with several women is the kind that really hums when an occasion like Thanksgiving comes along.

Turkeys were seldom if ever raised thirty years ago in our part of Maine. The weather was too rigorous for them. And so the staple of Thanksgiving dinner was a pork or venison roast with a stuffed roast duck or chicken besides. These victuals were accompanied by all the multitudinous vegetables, jellies, sauces, pickles, and other eatables that the New England farm traditionally produces. And the whole was followed by pumpkin, apple, and mince pies, of which the boys always ate a piece of each. Thanksgiving was a joyful day no matter what the weather. Often we had our first snowfall by then. The entire day and dinner preparations were accompanied with great jollity and hilarity reigned at the table. The laden board, the good food, the three or four generations of people, ranging from toddlers to ancient but hale old folks, gave one a feeling of family solidarity. You were one of a group, a member of a clan, you belonged, and stuck together through thick and thin.

Thanksgiving was another dividing line. According to the calendar fall had not ended, but unofficially after Thanksgiving you felt that winter was with you and autumn at an end. The days already short get rapidly shorter. The grey leaden skies begin to dump some of their white fluff onto the brown earth. The cold gradually becomes more intense and the mercury less frequently rises above the freezing point during the day.

The coasters have made their last trip for the season and the tug has towed them up the river where they are laid up for the winter at Ellsworth. The moorings have been taken up and not a craft of any kind is seen on the Bay before the freeze-up. And so between the first fierce frosts that sear the land and the first white blanket of snow, another year has died and the earth and trees, animals and people, are prepared for winter once more.

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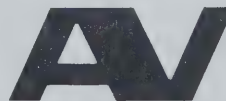
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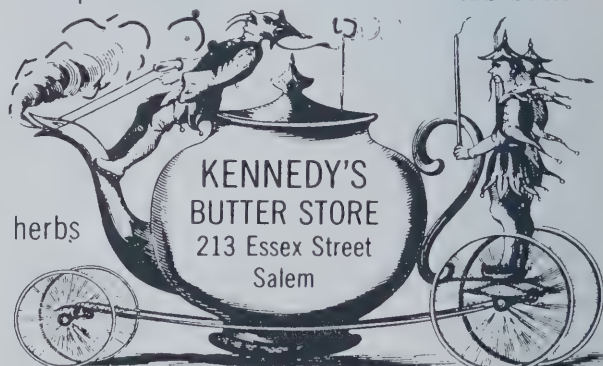
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Salem Revitalized

by Christopher G. Olney

Christopher G. Olney is the Project Administrator of the Salem Redevelopment Authority.

Salem's History is one of commerce and the appearance of Salem's downtown has been inevitably linked to her position of commercial strength. Through the decades, the cycles of economic vitality and decline have left their mark on the environment and architecture of the downtown. That is certainly true at the present time, which finds Salem in the midst of a remarkable economic resurgence. The evidence of the improving health of the downtown can be seen in almost every public space and building.



Derby Square: Before and After



It is hard to believe what Salem looked like just ten years ago. Shoppers and merchants were flocking to modern, more lucrative spots such as the North Shore Shopping Center; and their exodus left a downtown of vacant and dilapidated buildings, a glut of garrish signs, and acres of empty land. After several years of fruitless efforts, in 1972 the Salem Redevelopment Authority unveiled its award-winning plan to revitalize the downtown. The Salem Redevelopment Authority scrapped the traditional urban renewal philosophy of major demolition of buildings and relocation of businesses, and undertook a bold but sympathetic approach: the creation of an urban environment compatible with Salem's history and aspirations and the preservation of buildings of historic significance.

Although the task was not easy, the early successes such as the Lyceum Restaurant showed that the reuse of old buildings was not only possible, but could be profitable. The reconstruction of Derby Square with bricks and plantings convinced many developers that public improvements could have a major impact on the appearance and marketability of the downtown. What followed was a long list of projects, including the One Salem Green office building, the Essex Mall, the East India Square Garage and Shopping Mall, the Bowker Block, the Custom House, the Federal Street Condominiums, and of course the addition to the Peabody Museum, just to name a few. In all, the past seven years have seen an expenditure of just over \$16 million in public urban renewal funds and well over \$60

million in private investments.

There are four major ingredients to Salem's successful revitalization. First, the Salem Redevelopment Authority has worked with developers to introduce residential uses in the downtown. By 1981, over 300 housing units will be completed or under construction in at least seven different projects involving both new and rehabilitated buildings. The new population of downtown residents will provide stores and restaurants with a constant source of patrons, and will maintain high levels of activity and security.

Second, grant incentives and technical assistance have been provided to property owners in order to up-grade building facades. The use of these funds has improved the quality of the street-scape while encouraging investment to preserve Salem's architectural heritage.

Third, a carefully designed walkway system has reduced the conflict between pedestrians and automobiles, and has made Salem a safe and convenient "walking" city, to the benefit of shoppers and visitors.

Fourth, the Salem Redevelopment Authority has made sure that the design of both private and public improvements have been coordinated to insure an environment that is both attractive and practical.



A drawing of the proposed Nathaniel Bowditch Park tentatively scheduled for opening in 1982. This view is looking from Lafayette Street east to the Congress Street Bridge. Pickering Wharf is in the background on the left and the Shetland Industrial Complex on the right.

None of this could happen without the encouragement and support of the City Administration. Nor does the task end here. The Salem Redevelopment Authority and the City are now turning to Salem's waterfront as the next target. With Pickering Wharf open for business, the land adjoining the South River just east of Lafayette Street has become a crucial missing link. To reestablish the historic connection from the downtown to the waterfront, plans are proceeding for the creation of a park to honor Nathaniel Bowditch, one of Salem's greatest figures. The park will commemorate the history of Salem's trade and commerce — but it could serve as well as a monument to her unique rebirth as a thriving commercial center.



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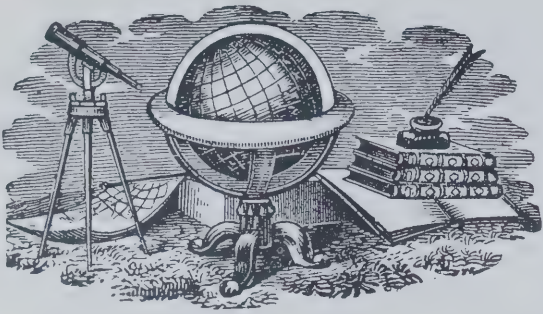
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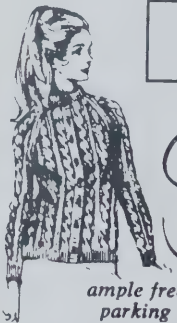
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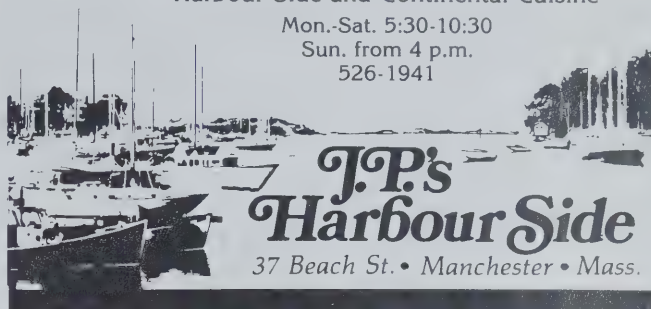
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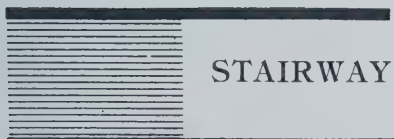
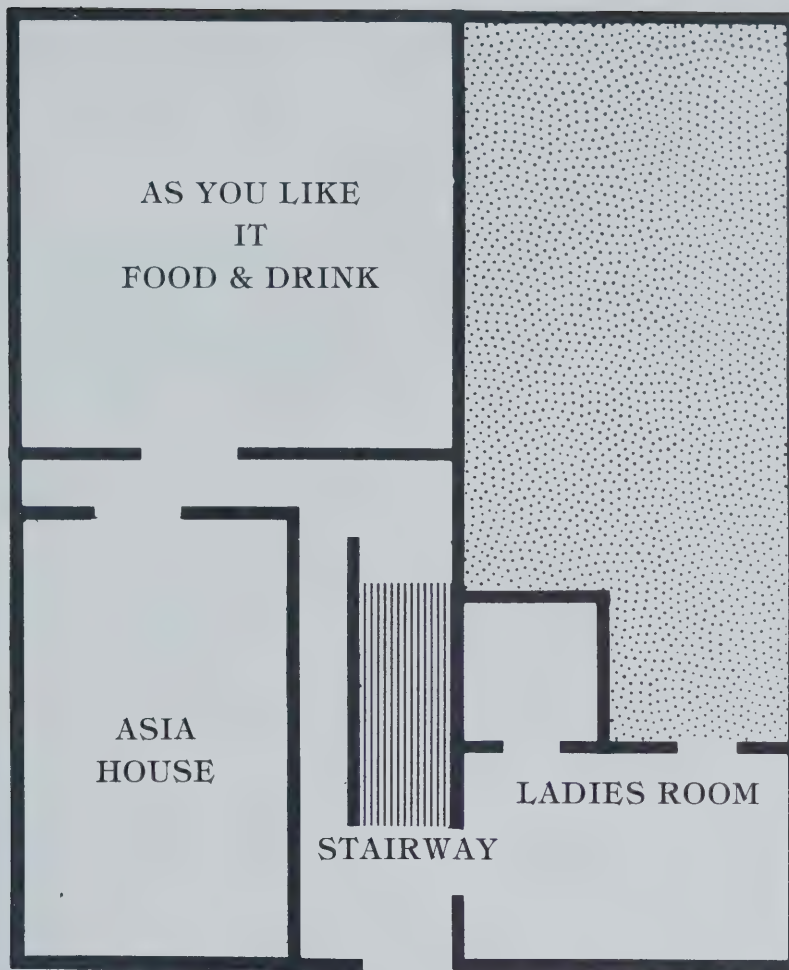
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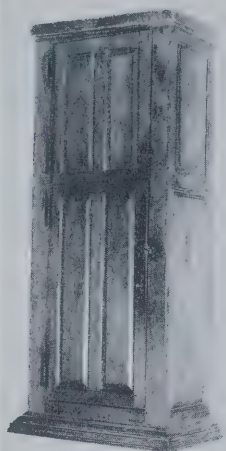
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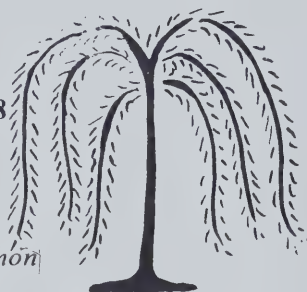
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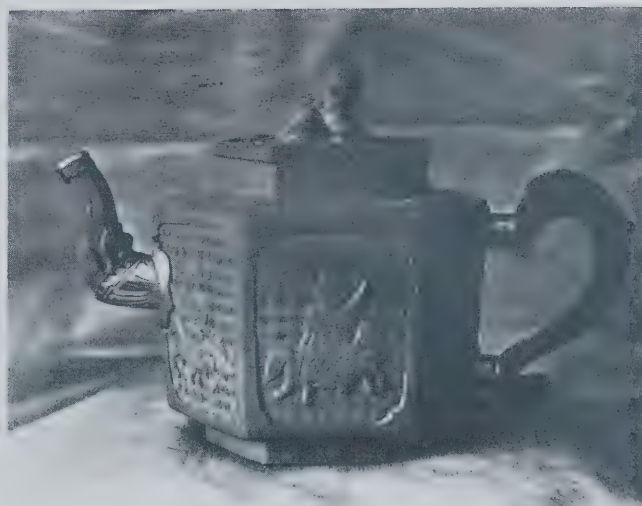
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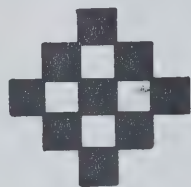
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Chinese Export Porcelain of the 19th Century:

The Classification of Canton Famille Rose

by John Quentin Feller, Ph.D.

Collectors of 19th century Chinese export porcelain have been confused unnecessarily by the nomenclature assigned to the more common and easily recognizable polychromatic patterns. The terms, Rose Canton, Rose Medallion, Mandarin, Hundred Antiques, Hundred Butterflies, and Celadon, have been used and misused in the last quarter century by many writers. Occasionally this confusion is understandable in those instances where an example of export porcelain combines design elements borrowed from two or more of these patterns. Unfortunately, the terms I have cited are too often used indiscriminately, and a Rose Medallion piece is referred to as Rose Canton or a Mandarin specimen is called Rose Medallion.

What is needed, clearly, is a system of terminology that both describes a particular pattern with its variants and corrects the present misnomers. In recent years, two of the best-known auction houses — Sotheby Parke-Bernet and Christie's — have employed the catch-all phrase, Canton famille rose, to indicate those marvelously complex 19th century polychromatic patterns in which shades of rose (and, I might add, green) predominate. I find this generic term perfectly acceptable and indeed useful, because it offers a visually descriptive starting point for the assignment of particular pattern categories.

Canton famille rose and Rose Canton are analogous, generic terms. The misuse of the latter, however, has led to much of the

present confusion when it has been appropriated to indicate a particular pattern. Whether we prefer the term Rose Canton or Canton famille rose, the reference is to a sizable category of polychromatic porcelain patterns produced in China for export during the 19th century.



Fig. 1.

Canton famille rose's most recognizable pattern is Rose Medallion (Fig. 1), in which four or more panels surround a central medallion or roundel; the whole arrangement bearing a striking if seldom mentioned similarity to the contemporary Fitzhugh design. The roundel in Rose Medallion is its essential characteristic and is generally found with a bird perched on a turquoise rock with flowering branches and a rose or chrysanthemum. There are two common variations to the pattern. In the first type, all of the surrounding panels contain an arrangement usually including flowers and flowering branches, birds, butterflies, and occasional insects. In the second and more common type, naturalistic panels as described alternate with panels depicting

Chinese figures at various pursuits. All too often writers have referred to the first type as Rose Canton, but this is specifically incorrect albeit generically accurate.

The next three patterns I wish to discuss are related in a general way and have usually been classified under the misnomer, Rose Canton. Each combines flowers with occasional birds, butterflies, and fruiting branches. The term, Sacred Birds, Butterflies and Flowers, has been used to designate monochromatic variants of a pattern that depicts these very elements in a randomly scattered and often stiff manner (Fig. 2). It may also be used



Fig. 2.

correctly to indicate polychromatic versions found on both plain and celadon backgrounds. The second floral pattern misclassified as Rose Canton consists of a large floral spray or a bouquet either tied with ribbons or in a basket and is also found on white and pale green backgrounds (Fig. 3). The term, Bouquet of Flowers, seems appropriate for this pattern. The last of these related floral designs depicts flowering branches issuing from a rock formation with birds in flight. The Rock Garden pattern is certainly one of the most pleasing from a painterly standpoint, and the unknown Chinese

decorators clearly drew upon their own first-hand impressions of nature in all her glory.



Fig. 3.

To speak of Celadon as a pattern is misleading, and scholarly references to "white celadon" amount to confusion twice compounded. Traditionally, Chinese Celadon is undecorated although specimens with incised and white overglaze decorations are found. Celadon is simply the pale green color of the porcelain itself. Consequently, the discriminating collector will encounter occasional specimens of celadon blanks painted with the Rose Medallion and Mandarin patterns, in addition to the huge quantities of the three floral patterns described above available on this delightful background color (Fig. 4).

Second only to Rose Medallion in availability and popularity among collectors of Canton famille rose is the Mandarin pattern. The surfaces of Mandarin pieces are covered with an overall design portraying domestic scenes, court functions, and waterscapes (Fig. 5). Both Mandarin and Sacred Birds, Butterflies and Flowers porcelain are encountered with and without borders. Whereas monochromatic variants of the latter are quite common, Mandarin examples are very rare.

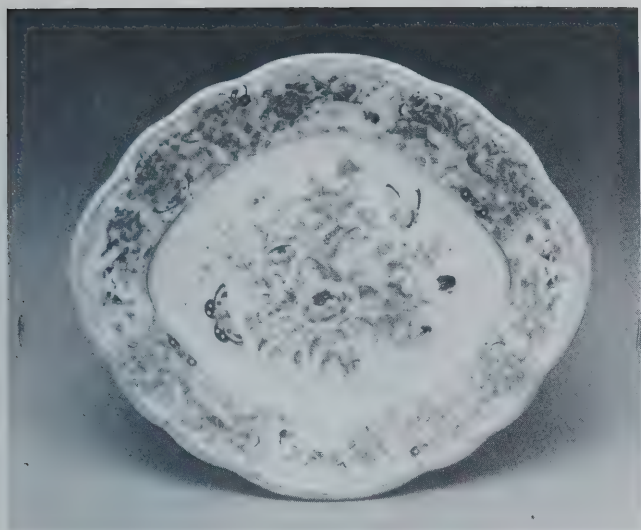


Fig. 4.

The Mandarin pattern is endlessly fascinating, even among pieces from the same dinner or dessert service. The dinner set of the Scot, Donald Smith, embellished with his coat of arms painted twice on the borders, contains examples of land- and waterscapes and even pieces with gargantuan spiders and other insects. In a service originally numbering over two hundred pieces associated with Sir Walter Scott, no two plates are alike.



Fig. 5.

Often confused with the Mandarin pattern but related stylistically to Rose Medallion and Fitzhugh is the Eight Immortals pattern (Fig. 6). On smaller pieces four and on larger, six Immortals alter-

nate with a medley of Taoist or Buddhist symbols and legendary "precious objects." Like the spokes of a wheel, these heroic figures and symbols radiate from a roundel containing a single Immortal usually, sometimes a bird and flowers, or, in the case of special order services, a coat of arms or the owner's initials. The Eight Immortals pattern is often mistaken for the Hundred Antiques pattern, because

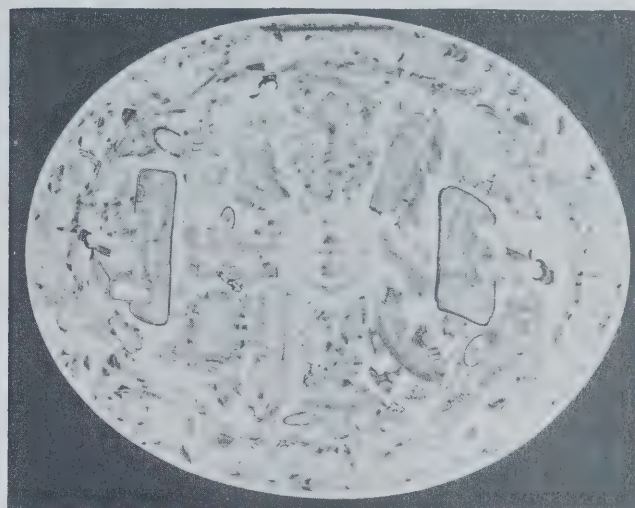


Fig. 6.

of the use of religious and legendary symbols on both (Fig. 7). The latter pattern, restricted in my experience to vases, bowls, and garniture sets, combines round, square, and rectangular reserves each containing one or more Chinese figures symmetrically spaced on a white background with various symbols, flowers, and birds interspersed between the shaped reserves. Monochromatic variants exist but are excessively rare.

The last of the multi-colored patterns I wish to mention is called Hundred Butterflies, appropriately named because of the tightly-arranged swarms of winged insects which cover the surfaces and usually the borders of pieces decorated in this style (Fig. 8). It has been suggested that this particular pattern evolved from what I have termed the Sacred Birds, Butterflies and Flowers pattern to a point where only the butterflies are portrayed in this attractive if unappetizing scheme. I disagree but suspect rather that the pattern evolved



Fig. 7.

from those unusually brilliant rose butterfly bowls produced by the thousands during the Yung Cheng period a century earlier. Strictly speaking, unless in combination with elements from the Canton famille rose pattern already listed (and such examples seldom turn up), the Hundred Butterflies pattern and its few variants belong to a separate category generically, since the soft rose hues are conspicuous by their absence.



Fig. 8.

The Canton famille rose or Rose Canton patterns I have tried to describe briefly have numerous variations which make collecting sample pieces fascinating. The best examples from the recognizable patterns date to the first half of the 19th century. Specific pieces can be closely dated because of indentifiable initials and armorials or family tradition. From these, fairly accurate dates can be assigned to stylistically related but otherwise unidentifiable examples. By the third quarter of the last century, the colors become harsh, particularly true of the orange hue found on Rose Medallion and Mandarin.

The Salem area is rich both in the quantity and quality of surviving example of Canton famille rose. Many of the porcelain patterns identified here have found their way into the growing Chinese export porcelain collection of the Peabody Museum, and a representative sampling is on display in the China Trade exhibit.

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John Quentin Feller is a History Professor at the University of Scranton and the Honorary Curator of Chinese Export Porcelain at the Peabody Museum of Salem.

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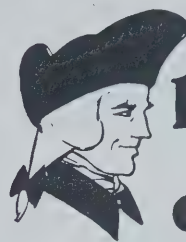


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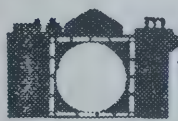


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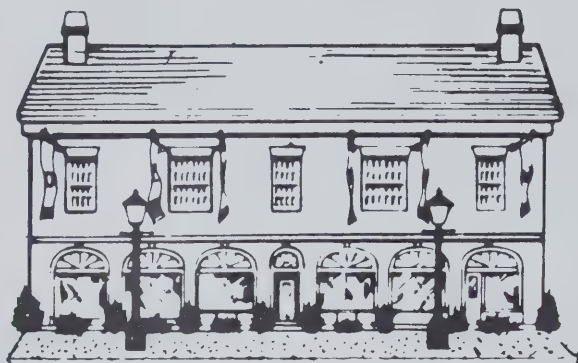


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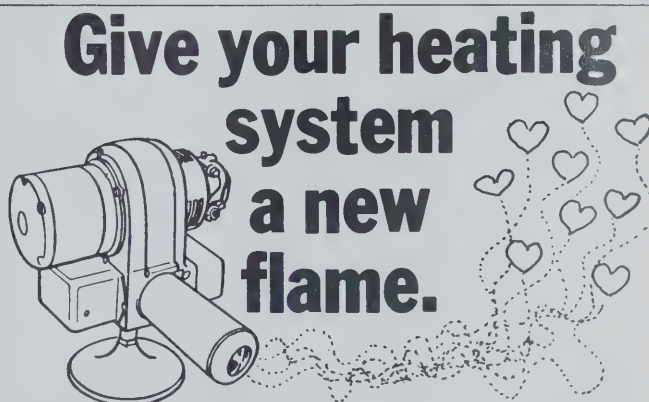


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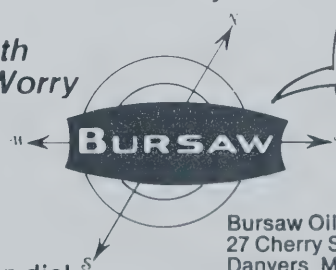
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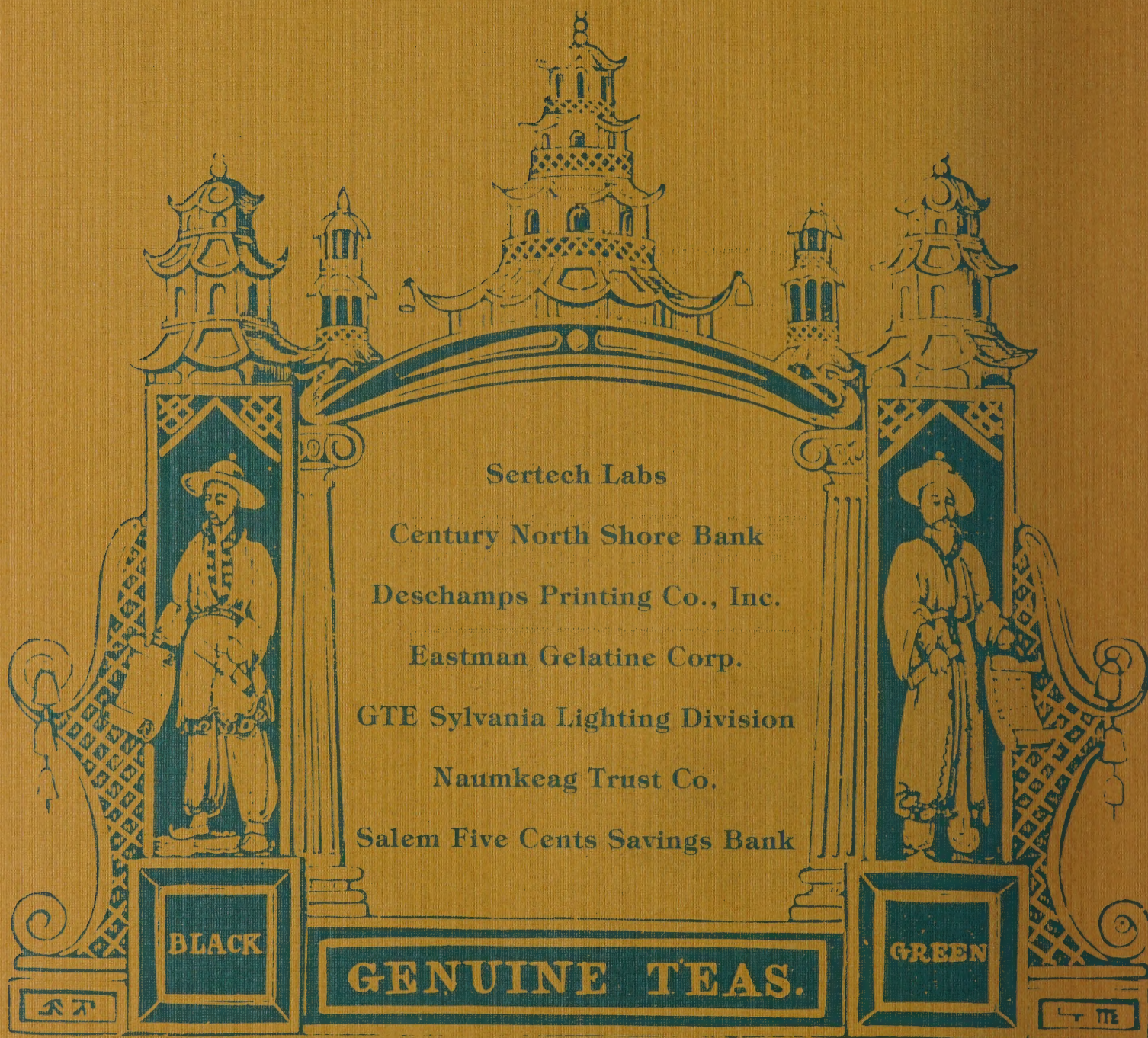
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